

2014

(Untitled)

Christine Navin

Virginia Commonwealth University

Follow this and additional works at: <http://scholarscompass.vcu.edu/etd>

 Part of the [Fine Arts Commons](#)

© The Author

Downloaded from

<http://scholarscompass.vcu.edu/etd/3417>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

RACECAR RACECAR

© Christine Navin 2014

All Rights Reserved

(UNTITLED)

RACECAR RACECAR

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Fine Arts at Virginia Commonwealth University.

By Christine Navin

BFA Pratt Institute 2008

MFA Virginia Commonwealth University 2014

Director: Arnold Kemp

Department Chair, Associate Professor

Painting and Printmaking

Virginia Commonwealth University

Richmond, Virginia

May, 2014

Acknowledgment

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

OOOOOOOOOOOOOOOOOOOOOOOO

Table of Contents

Abstract.....	iv
Breviary.....	2
Sixth Sense: Death.....	4
Progress: A Doctrine of Eternal Return.....	12
The Way Up as Way Down.....	26
White as Omnipresent Absence.....	32
Ascending as Descent: Black and White.....	37
The Real as Virtual.....	47
Amor Fati as Self-fulfilling Prophecy.....	52
Image List.....	59
Bibliography.....	62

Abstract

For millennia humanity's preoccupation with time and its own mortality has proven to be elemental in what makes a civilization tick. This concern has been a focal point of philosophy, science, and religion. The measuring system of time asserts itself daily through the Danse Macabre, daily motions and memento mori — the things at every corner of civilization.

Breviery

For millennia humanity's preoccupation with time and its own mortality has proven to be elemental in what makes a civilization tick. This concern has been a focal point of philosophy, science, and religion. The measuring system of time asserts itself daily through the Danse Macabre, daily motions and memento mori — the things at every corner of civilization.

Kool cigarettes were first marketed as mouth cleaners and breath fresheners in a chilly blue box. Now Kools come in a black box, a color not typically associated with arctic purity. The strangeness that lies beneath the veneer of a well-designed car or a successful work of art is timeless. The cool magic of a thing that possesses the intelligence of millions of hours or centuries of cultural development, makes a tiny stick of gum or a skyscraper equally as awe inspiring. Eternal forms of beauty surround us and have the same point of origin — awareness of one's mortality. What once was a giant cathedral or a pyramid built to get man closer to the sky is now a Tesla, the electric American super car made to propel man into the future more sustainably and faster than ever before. Concerned with what happens after we die, one hand perpetually reaching into the future, keeps us waking up in the morning. Interpreting every nook and cranny of societal development as a gesture synonymous with fear of death and aspiration towards eternity could be described as a highly evolved coping mechanism. As an artist, this mechanism is more like suffering from a deformation

professionelle. An ephemeral voice much like death that whispers “si se puede” or rather, believe in every moment and material as containing significance.

This sentiment immediately calls to mind minimalist traditions and founding fathers like Marcel Duchamp and Jasper Johns. Common consumer goods are simultaneously used as image and object for material and immaterial currency. Formica laminated portable altars on ships for the Catholic Church could just as easily be a simple utilitarian solution to the conundrum of “how do I make portable a holy marble podium” just as it was actually a 1960 commission by Richard Artschwager. Looking at a Haim Steinbach a game of association ensues when the information at hand suggests closer attention be given to what Dracula masks have to do with six staggered digital alarm clocks.





With eyes fixed on the future and all hands on deck, society as a whole is certain to progress. If not progress, we know for certain it is guaranteed at least to proceed, as time moves at a continuous rate. Time is what keeps everything from happening at once, but synchronicity is what suggests these things are in some capacity concerned with one another. What do real lobsters and Jeff Koons' lobsters have in common? Negligible senescence. If a meteor was about to hit Earth and the only chance of surviving was 20,000 leagues under the sea in an atomic shelter, there would be at least one Warhol if not many and maybe even a Koons lobster. The highest price ever

paid for a Warhol is \$105 million for *Silver Car Crash (double disaster)*. What is the difference between these priceless works of art and rubbernecking a fatal accident on the highway? Are there any limitations of what can be memento mori?

A firework shooting off knows it is going to die, but its first and last order of business is to put on a show. What is the difference between Mt. Everest and a bridge shaped stone over my neighbors koi fish pond? One giant leap with Disneyland in the middle, or one small step too small to have anything in the middle. Sometimes when you look and see nothing, nothing is there and other times you realize that the nothingness will supersede the importance of your looking. Whether you are whitening your teeth after a cheeseburger lunch or looking at an image of the Empire State Building in an issue of Time magazine, it's all a Danse Macabre.

Sixth Sense: Death

When a man on the street bends over to tie his shoe, he is participating in a long established routine of shoe tying. The origin of his shoe tying can be seen as inseparable from the advent of the shoe. The shoe is not a product of the modern man or industrialization, it is more of an evolutionary tool that has been forming over thousands and thousands of years. This tool now resembles more of a colorful plaything than it did 40,000 years ago. The average woman owns 20 pairs of shoes and 86% of women have at least one pair that they have never worn.



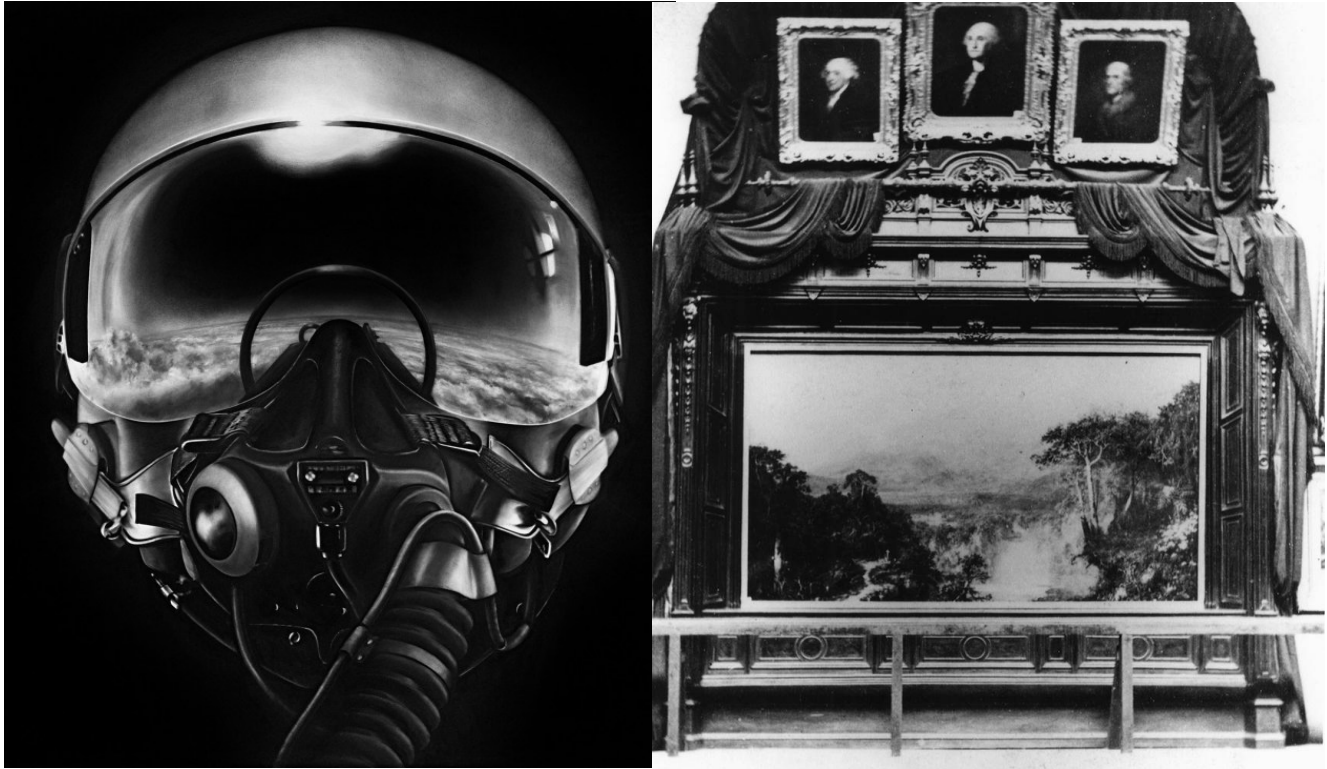


On average 54,750,000 people die per year (150,000 per day) largely due to senescence (90%), which is considered one of the more natural deaths. A less natural death may be the 1.2 million people who die per year worldwide from car accidents (roughly 3,287.67123 deaths per day). The car responsible for the most deaths on record is the Chevrolet Corvette. An even more unnatural death might be the 1,000,000 per year self-terminations (3,000 per day).

Near death experience is often described as seeing the brightest light ever known, an unknown white light. Culturally, Americans have come to understand death as either being a “lights out” blackness or a “white light ” vastness. The act of seeing the light is thought to signify some form of awakening in the post-life to a heavily sought afterlife. Physicist Stephen Hawking believes that the afterlife is a fairy story for people who are afraid of the dark. It is difficult to conclude that self-awareness of mortality is the only infallible advisor. The fact that anything living will die is the only piece of truth as infallible as a sundial or modern solar powered Casio brand watch.

The advent of time-keeping first occurred when man noticed the regularity in the position of the sun and the stars. Black as darkness and white as light can be visualized most readily when measuring time on Earth as it takes the form of night and day. When looking at the Earth from outer space, day becomes night at a moving boundary that someone decided to refer to as “The Earth’s Terminator”. It is here that time becomes a visual sweeping blackness that wipes darkness across the planetary body. When observed closely a transitional space is clearly defined in the Terminator. A grey zone,

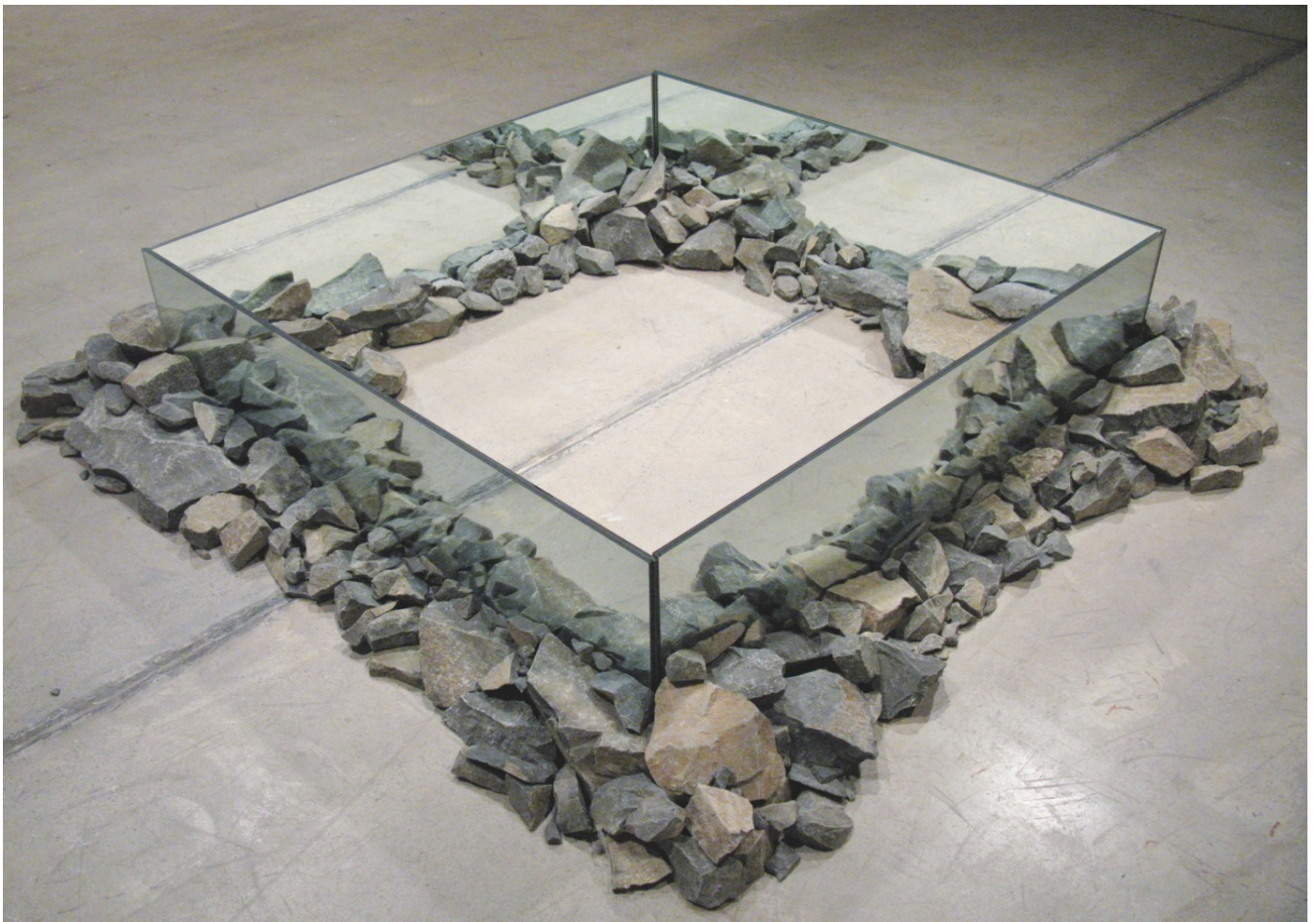
not completely light and not completely dark, exists between the two territories (dissimilar or similar to the film “The Grey Zone”, 2001) or twilight (dissimilar or similar to the film “Twilight”, 2008). Is this the boundary where light becomes dark or dark becomes light?



Twilight is sometimes tenderly used to describe something approaching its sweet end, for instance a very old woman is said to be in the twilight of her years. Experiencing the sublime is both alienating and limitlessly engaging, similar to our preoccupation with finitude. Whether in the presence of a Frederic Church painting below the swirling clouds of a painted twilight in the breast of the Andes or on the deck of a ship before a white squall, awareness of one's limitations, mortality, and the comprehension of death weighs heavy because death is unknowable.

A prime example of death and the sublime at play is the modern pastime of climbing Mt. Everest. Man's need to climb and conquer is on record throughout all of recorded history. Once a superlative sport of exotic endurance, Mt. Everest tour guided climbing packages can be purchased for \$40-100k. Climbing is now meant for the supremely wealthy who will need to carry no more than a bottle of water in their backpacks.

Near the peak, Everest is speckled with famously mummified dead hikers, each one photographed countless times by hikers passing by who vainly use these corpses as trail markers. In some respects this is an innocent tradition, but it is also a display of willful ignorance present when confronted with the inevitability of one's own end.



Humankind is infinitely engaged with themes of death and immortality. This makes up one of the key faculties of human rationale. Death is inevitable in our future. The future is inseparable from the past and the present, despite how liberating it may feel to think otherwise. Death is a consequence of life. Dying is quintessential to living. Death is our instinctual quest for the future.

The future is a uniquely human experience. Human behavior is particularly future oriented, as opposed to an animal's behavior which is learned from an experienced past. The human outlook towards the future typically encompasses an over-all hopefulness. From a psychological standpoint hope is generated from feelings of despair and desire where belief in perseverance and progress is the motivator. In the observable world, futurity is personified in every step. Design physically represents our successes, innovations, and failures. Regardless of the outcome, the constant around the clock generation of what is defined as new or modern winds up speaking very little to what the future may bring, and instead it rather poignantly produces images that we can refer to as present. Newness is only realized when desperately seeking what could be the future, but is ironically only some form of now-ness.

Thomas Edison thought his single-pour concrete house would revolutionize American home building and create sustainable living for the masses. In a single-pour house everything as fundamental as the foundation and all of the interior adornments that are decoration or fixture would be achieved in one pour. This could potentially alleviate building costs and time to produce an indestructible and perfectly sanitary home to keep

cool in the summer and warm in the winter. Mid-20th century design features parabolas, parallelograms, and flying saucers consisting of curvaceous steel, glass, and/or neon in the futurist spirit of the art deco/populuxe/googie architecture scheme. The aftermath of this aesthetic can be seen all over California and makes up 99% of Miami. So what happened? Where's my flying personal vehicle? Where is my jetpack?



Progress: A Doctrine of Eternal Return

An inquiry of time and what past, present and future means is the key element in defining what distinguishes humans from all other earthly things. Along with this unique consciousness comes a set of concerns for the future, and with it a strong sense of the past shapes our preoccupation with the progress of humanity. Whatever developmental phase mankind is in from the Stone Age to the present, is what has driven mankind to record its experience. To produce some kind of record of human experience is essentially the invention of historiology.

The earliest evidence of people recording their own existence dates back to 4000 BC. History began as pictographs, or essentially little drawn images or icons that conveyed meaning through their resemblance to physical objects in real time. A pictogram system evolved over centuries from cuneiform and hieroglyphics carved into stone to a more seemingly sophisticated and sustainable system of character alphabets, presently stored on a durable electronic medium. All of this effort is for the purpose of communicating to the future about the future past (the present) and the past. The difference between graffiti in a bathroom stall and a hieroglyphic relief in an Egyptian temple is actually minimal once flattened out in the time-space continuum. Man has graduated from blowing paint out of his mouth onto rock walls, to spraying it onto the sides of concrete buildings with aerosol cans. The sprayed mark has been memorializing since long before the aerosol can came into play. All things stem from the fundamental human need to perpetually document existence.

Paleolithic cave drawings from approximately 40,000 years ago communicate a routine activity or a spiritual activity, perhaps both. This activity is just as casual and ritualistic as an adolescent uploading their diary onto Youtube today. These moments are assigned value through a system quantified by a history of human progress. Today



emoticons are hieroglyphics at our end of the wormhole, so they are, relatively speaking, null in value.

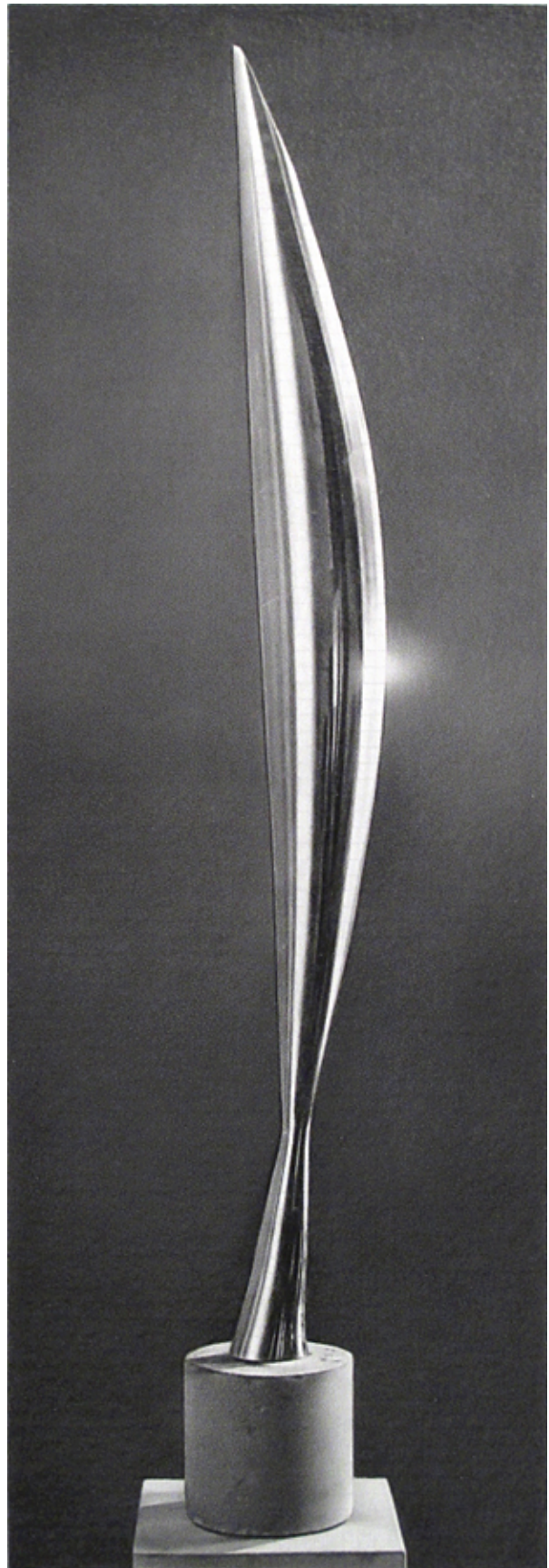
Emoticons 40,000 years from now could possibly find themselves in some future iteration of a museum on whatever planet or plane of

existence the observer inhabits. This obsessive act of recording and historicizing the traverse of humanity through the ages is in some ways a neurosis characterized by another uniquely human trait: the awareness of one's own finality. The fruits of daily life are motivated by a cognizance of death, which is superfluous. This has arguably been the prevalent force of life's purpose since the beginning of recorded time.

Recorded history is defined as a branch of knowledge concerned with past events as they relate to a particular people, place, person, thing etc. and is traditionally organized in chronological order. This archive is consequently chronological by design, as it simply acknowledges the span of a subject over the course of time but cannot define itself as

being linear by nature. The passage of time is linear and cyclical simultaneously. In this sense, history and time are constantly progressing and progress is merely characterized by its motion to the fore, regardless of where that movement eventually leads.

History is a self-contained force progressing with no ultimate direction and no definable driver at the wheel. The notion of progress as a self-sustaining, well-greased machine ensures that everyone will continue forward as long as there is some sense of developmental activity. Often this development is associated with some level of improvement but is in fact just a virtual twin of previous developments. If there are any broad patterns in the study of human past, even the past of our own galaxy, the only certainty is that these developments are cyclical in nature. However, since human history is governed by both its



regularity and irregularity, the only constant in the system is the belief in progress and the only true constant, not progress itself. The ideal of progress is intrinsically final from a postmodern perspective.



The word progress is derived from the Latin *progressus*, meaning an advance. Progress is a concept universally agreed upon to describe any form of developmental ascent. Better is subjective, but can be commonly determined in regard to science, personal liberty, technology, etc. *Laissez faire*, Medicare, Apple-Pears, and Square. Progress manifests in a variety of forms. The clearest distinctions appear when in four major bodies: social science, science, technology, and economics.

A few more arguably significant examples of key revolutionary moments for mankind should include the following: the Pesse canoe (8000 BC), Varna Necropolis (4600 BC), the wheel (3500 BC), Cuneiform (3100 BC) Imhotep's column (2600 BC) the Dictionary (1000 BC) the nail (300 BC), paper money (1023), magnetic compass (1182), mechanical clocks (1283), handguns (1326), oil painting (1420) the printing press (1440), copyright (1486), graphite pencil (1565) refracting telescope (1608) "bacteria"

(1674) flying shuttle (1733) the flush toilet (1775) the steam-boat (1786), guillotine (1789) The battery (1800) condoms (1810) the type-writer (1829), the I-beam (1849), the internal combustible engine (1850), the telephone (1876), the light bulb (1879), radio receiver (1901), neon light (1902) Theory of Relativity (1905), steam car (1910), the robot (1921), 3-D movie (1922), the television (1926), penicillin (1944), the microwave (1945), the credit card (1946) radiocarbon dating (1949), the cooler (1951), ARPANET (1960), the personal computer (1971), the Internet (1983), WWW (1990), DNA computing (1994), bionic contact lenses (2008), and the Google Glass (2013).

Pending revolutionary moments:

Nanotechnology, Utility Fog, Cryptobiosis, Whole Brain Emulation (WBE), Braingate, Anti-Matter Weapons, Soylent, Same Sex Procreation, Suspended Animation, Blue Brain Project, Artificial Photosynthesis, Tissue Engineering, Bioprinting, Molecular Assembler, Metamaterial Cloaking, Mind Uploading, Artificial Gravity, Claytronics, Grey Goo etc.

Archaeologically, grave fields are one of the world's chief sources of data able to articulate the sentiments of early humanity. The earliest recorded interment dates back nearly 100,000 years. It has been speculated that this very widely practiced gesture is the earliest indication of a cultural concern with the body as it transcends daily life into the afterlife. This concern with the post-death status of the body is perhaps the first record of humanity's belief in and practice of religion. Is this the first indicator of humanity's belief in progress? Is this the first iteration of what cultural advancement

looks like? The oldest pile of golden treasure ever discovered is The Varna Necropolis in Bulgaria dating as far back as 4600 BC, found accidentally in 1972. Fast forward to 2014, in the United States alone this burial tradition has evolved to become a \$1.4 billion per year industry. This is a contemporary buried-treasure-time-capsule. The apple has now fallen both unreasonably and reasonably close to the tree. It is The Promethean.



The Promethean is made up of 48 ounces per square foot of 24-karat gold plated bronze. It is often referred to as the “golden send off”. It isn’t a \$4.8 billion gold plated super yacht. It isn’t a \$175,000 gold plated toilet. It is a casket that first gained notoriety as container of choice for “The Godfather of Soul” James Brown on December 30, 2006.

Michael Jackson reportedly had a 5-hour vigil with Brown’s remains after a midnight phone call request to The Reid Funeral Home in Augusta, Georgia. Michael called to ask if he could “come by”. While there, Jackson never sat down and stood the entire length of the 5-hour visit. He reached down to adjust Brown's hair so a lock hung down, like it is in so many famous photos. He was very inquisitive about the different procedural steps taken to preserve Brown’s body which prepared it for the open casket service. He asked things like “How was his hair done?” “Would he change outfits?” and “Who requested the gold-plated casket?” He spoke of the impact Brown had had on him, and his significance as Jackson’s mentor.

Fast forward to July 7, 2009. Michael Jackson tragically dies of a drug overdose and is buried in The Promethean.

Prometheus is a character in Greek mythology who has come to represent a hero archetype. He stole fire from the gods and gave it to the humans. The term Promethean has come to exist as an allegory for human advancement. The character Prometheus

and The Promethean casket are intrinsically linked despite being separated by 100,000 years of time. The repetition of the Prometheus icon can be metaphorically expressed with the shape of a conical-gyre. The Promethean image serves as a visual metaphor for the universal recurrence known as the theory of eternal return. This theory has been found in multiple ancient civilizations from India to Egypt. The eternal return speaks to the idea of non-linear time. In some capacities recurrence is a philosophical system, plainly mathematical, but also a spiritual system emphasizing the role of fate or destiny. If the doctrine of eternal return is fundamentally driven by laws of simultaneity, then the

passage of time across all of mankind would be a matter of fate.





William Butler Yeats, utilizes motifs of preordained historical determinism through divine signals. He directly references commonplace motifs like the second coming of Christ in his “The Second Coming” to reveal attitudes about reincarnation.

The swan is another symbol characterized by its recurrence across the literary landscape. It is used to represent laws of improbability unlike its regularity in motif. How can something represent recurrence and improbability at the same time? Often what is the improbable is factually probable. For this reason Yeats often utilized the image of the conical gyre to describe the theory of eternal return.

The conical gyre is a perfect visual representation of the proposed cyclical nature of the universe. The image of a conical gyre is analogous to the waxing and waning of the moon or the evolution of human life. The gyre describes the movement across a field of history where all things can be characterized by their progression. The form of a conical gyre is like an hourglass comprised of one long length of spaghetti. At one end it begins as a ring, wide in circumference; it spirals like and bottlenecks at the center in a decreasing circumference before it expands once again mirroring its opposite end while creating a seemingly identical path. However, as one traverses this path as a body society, or even as a singular body, place is understood as a point on that infinite line. There is no true vision of the path ahead or behind. The movement can only be defined speaking relatively and with a perspective only from the point at which one is located. A good example of this is the multi-dimensional 1884 satirical novella *Flatland*.

The narrator of Flatland is a square who lives in a 2-dimensional world called Flatland. The Square has a dream one night that he visits a 1 dimensional world called Lineland. The Lineland community of points was unable to comprehend what The Square was, as their lives are lived on one eternal line. Living in Lineland is like living as a car on one long stretch of one-lane highway minus peripheral vision and the ability to pass the car in front of you. In Lineland the characters exist as moving points on a fixed expanse of line. The Square tried to convince the monarch of Lineland of the existence of Flatland, but he was unable to see beyond the limitations of his own dimension. With no understanding of the space ahead or behind, the point on the line of Lineland is his own only point of reference. The points of Lineland would have no idea what shape their line takes. They would have no way of knowing if the path took the shape of a hotdog or a scissor.

Time also moves ahead like a point on a one-lane highway. If we assume this is true, then how does one regard itself or any particular body as ascending or descending on the spiral? What then must also be true is that progress will only be defined by movement regardless of its directional nature.

Progress is merely defined by a continuous movement. Progress is not intrinsically beneficial unless to simply proceed is beneficial. In this model of the gyre there is a suggestion that cultural progress must be predictable, similar to growth patterns of a pinecone or The Fibonacci sequence. The Fibonacci Sequence is named after an Italian mathematician from Pisa who wrote Liber Abaci in 1202. However, the first true

appearance of the data structure dates as far back as 200 BC in Pingala's writing (some of the earliest Vedic Sanskrit). The dates are disputable; some have said this writing goes even further back to 450 BC. Of course it is impossible to define the true origin of the Fibonacci sequence as it has appeared in nature since the beginning of time, and perhaps based on the laws of probability exists in other galaxies. Stepping into extrinsic finality it is tricky to avoid the apparent teleology, but assuming Newtonian cosmology is accurate, space is infinite. Thus it is plausible that our existence will recur any number of times. The eternal return theory is mathematically certain.

Examples of the eternal recurrence exist throughout history as philosophical belief systems which seem to be recurring as both noumenon and phenomenon. A cyclical understanding of time has been appeared as far back as the ancient Mayans. It can be found in Ancient Egypt as the scarab and the Ouroboros in Renaissance Europe. Nietzsche calls this concept of repetition "*da schwerste Gewicht*" or "heaviest weight", a burden and the most horrifying and paralyzing thought possible. He claims it holds the potential for the ultimate in life affirmation.

In the end, a preoccupation with the becoming dictates the being and winds up determining the end. The conversion occurs as a result of reciprocation, contraposition, and/or disjunction. A classical model of the conversion is a 3-value logic system. Take the Mercedes Benz logo and slogan: Mercedes was named after Maybach's oldest daughter, their slogan "*Das Beste oder nichts*": "The Best or Nothing At All". The 3-pointed star logo was the innovation of Gottlieb Daimler, one of the fathers of the

internal combustible engine. He didn't name the brand, but the logo was designed to represent the three principal modes of transportation: land, sea, and air. It was not until Mercedes partnered with Karl-Benz in 1926, at which point the 3-pointed star had all three points unified with a connective ring forming a circle around the star as a symbolic gesture of solidarity. A golden ratio, the divine proportions, the rule of thirds. What are the limitations of a trivalent system if any?

x,y,z

-1,1,0

being, nothing, becoming

abstract, negative, concrete

past, present, future

truth, belief, knowledge

posteriori, priori, synthetic a priori

thesis, antithesis, synthesis

abstract, negative, concrete

past, present, future

Sun, Moon, Earth

black, white, grey



The Way Up as Way Down

The belief that all entities exist in a perpetually unified state of “opposite” is an ancient philosophical perspective, commonly associated with a Pre-Socratic Greek philosopher Heraclitus. The acknowledgement of a supposed state that occupies a territory called opposite may seem inherently contradictory to the core of the belief. It is important to distinguish being from its opposite for the purposes of defining what is unified.

Heraclitus (525-475 BC) was a notoriously enigmatic thinker, deliberately obscure and cryptic. Raphael painted Heraclitus into his *The School of Athens* as Michelangelo.

Seated apart from Plato as Leonardo, he solemnly contemplates his writing which depicts a more collected individual than his “weeping philosopher” reputation would suggest. Heraclitus’ realization that everything is governed by logos takes into account that embedded into logos conceptually is an inversion of itself. These assertions take form in his common river image. Much like a river, all things move and nothing is still. You cannot step into the same stream twice, but you will certainly be stepping into the same river. “The way up is the way down.” The river model is somewhat flawed, because rivers literally flow in one direction toward the output and away from input in a predictable manner. A danger of white-water rafting or kayaking is drowning. A powerful example of two opposing currents meeting is a vortex. If this takes form in a river it is a downward spiraling whirlpool. Getting caught in a downward spiral of water is very disorienting, but the well-trained outdoorsman is not fazed by the minor mystique of this risk. The simple cure to an underwater death-by-vortex is to still your entire body, open

your eyes, and blow a bubble. The blown bubble when underwater is an infallible navigational tool when one is desperate to find the surface. This is an example of applied logic operating more effectively than an applied instinct. Instinct here would most likely result in a determined full throttle swim towards whatever arbitrary direction your body is aimed at as it spins underwater. Without your underwater compass, the way up is just as likely to be the way down.

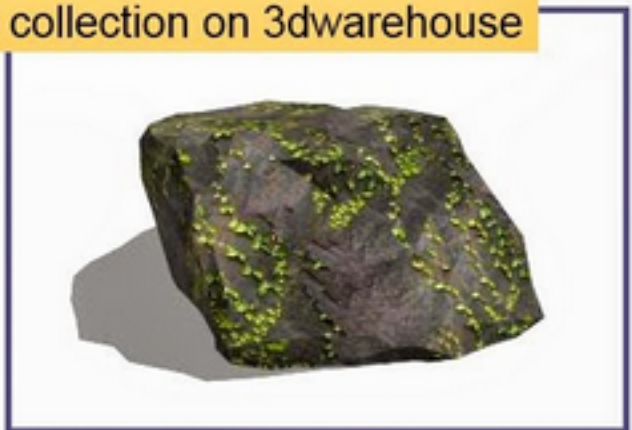


A similar issue comes up when confronted by quicksand. When stepping into a pool of quicksand your only hope for survival is to move as little as possible. If you are drowning, your mind probably doesn't tell your body immediately to stay as still as possible. Rather, an instinctual mode probably lights up and tells your limbs to swim. The act of blowing a bubble when in a pool of sand looks like playing dead. Survival mode often looks like rigor mortis.



FREE 3D ROCK MODELS

Download from the Intresto collection on 3dwarehouse



Tonic immobility is a highly evolved defense mechanism, commonly referred to as “playing dead”. Some living things even possess the intelligence to induce tonic immobility in other living creatures deemed as predators or prey. The phrase “playing opossum” was coined by the master of playing dead: the Virginia Opossum. The word opossum is derivative of a Proto-Algonquian word (or Virginia Algonquian Powhatan) which translates to mean “white beast”. This particular opossum plays opossum so well that it feigns rigor mortis persistently enough to be carried away unaltered, like a stone sculpture. In addition, the anal gland secretes a fluid emanating a scent that mimics the odor of rotting flesh. In the modern world this tactic has not evolved enough to battle dangers posed by its biggest contemporary threat- cars on the highway.

The Great White Shark is another white beast widely researched for its capacity for induced tonic immobility. Great Whites involuntarily slip into this state after being turned over for a period of 15 minutes. Female Great Whites respond more consistently than males due to reproductive adaptation. This shark-grade Rohypnol is politely referred to by the scientific community as “reproductive adaptation” and is reminiscent of another forced copulation prevalent in the duck population. A female duck possesses a labyrinthine vagina in the form of a clockwise spiral. Their clockwise spiral is an evolutionary antithesis to the 20 cm counter-clockwise spiral that is the male duck penis.

The first case on record of predation of a Great White Shark in the wild was in 1997 off of a California coast. Eyewitnesses reported seeing a female Orca deliberately inducing paralysis in a Great White by holding it in its mouth for 15 minutes. In the case of Great

White Sharks, tonic immobility is a defense mechanism necessary for sustaining their population. But like the opossum on the highway, tonic immobility is ineffective when facing more intelligent designs.

Heraclitus died from dropsy after a single day of baking in the sun covered in cow manure. Rational logic may hold that a layer of cow manure under the hot sun would draw out the fluid from his body to cure him like a water-logged iPhone in a bag of rice. Unlike Plato, the philosopher of being, Heraclitus became known as the philosopher of change or becoming because he ultimately explained that existing inherently implies changing. The key element to changing and becoming is co-instantiation.

There are countless examples in life and the material world that reveal the interconnectedness of contrary states. Things that are young become old; things that live will die. If something is hot, it will become cold. The darkness will become light, black will be white. The sun will burn out. The sun will eventually explode, destroying Earth and reducing everything to a spray of space dust that will spend the following countless number of years condensing/accumulating/compacting like a snowball down a hill until it becomes another star/planet, and so it goes: processions that rotate endlessly like a self-fulfilling prophecy of opossum road kill and spiral labyrinthine duck vaginas.



White as Omnipresent Absence

white adjective \ 'hwīt, 'wīt\ : having the color of fresh snow or milk

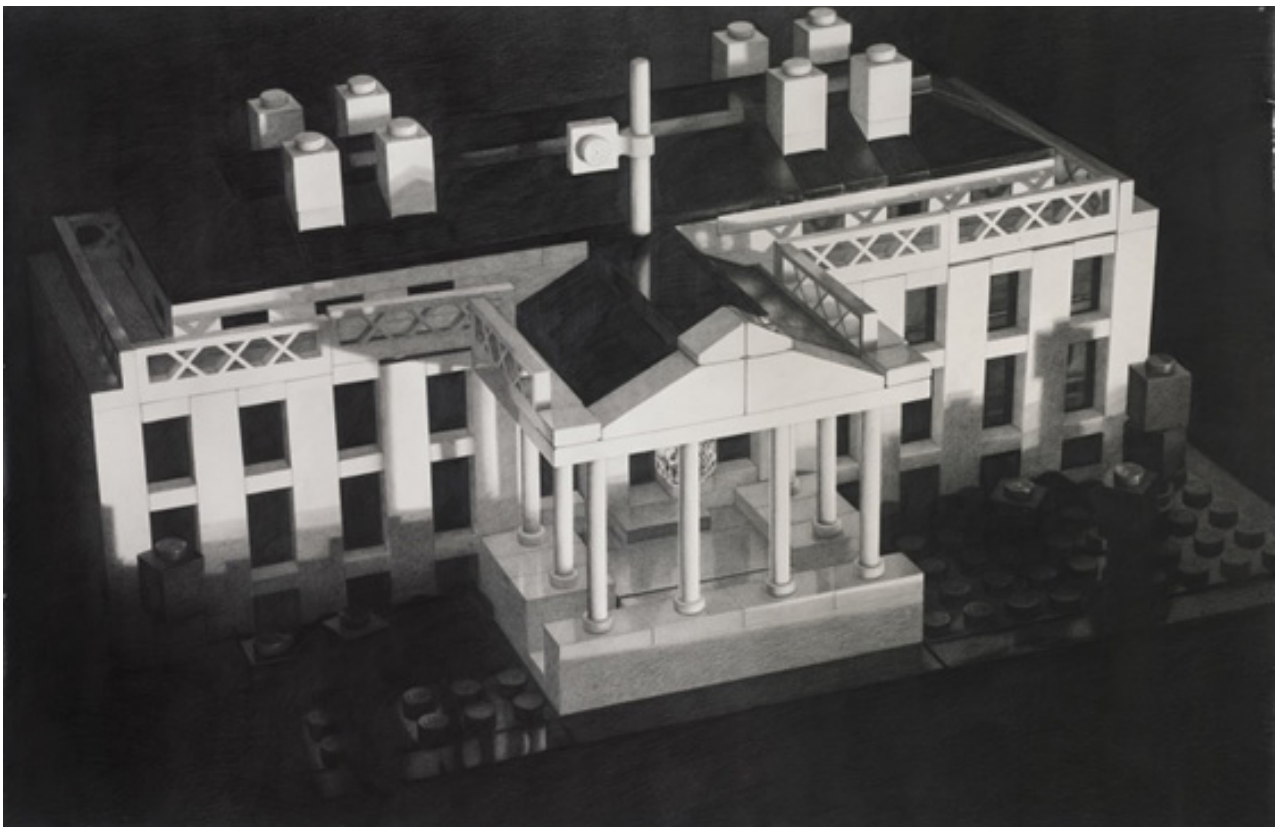
Michael Jackson's last words were "more milk, please". This phrase has probably been uttered by hundreds if not thousands of people in every language since antiquity on their malnourished death beds since before "death beds" existed. Milk is the whitest, purest, image of health, wealth, and prosperity. What is significantly crippling and uniquely tragic about Michael Jackson's famous last words, was that he was a grown man of extreme wealth and not at all the image of starvation. Michael's milk was a white fluid called Propofol a.k.a. "milk of amnesia". This milk is administered intravenously for induction and maintenance of sedation during general anesthesia. He had had enough milk by that point, which is what sent him to the big white light.

Whiteness has is synonymous with innocence, purity, good, new, etc. White chalk and lime were among the earliest of Paleolithic drawing implements. Ancient Romans had two terms for white: Albus and Candidus. Albus is plain basic white, but candidus is a better brighter brand of white. Candidus was worn by all candidates and priests since the beginning of organized rule. Fast-forward to early Christian garb and the first Pope uniform: white party. Follow the snowball further down the medieval hill to a white sacrificial lamb. Rococo interiors and baroque wigs, Malevich and late Elvis, and skin bleaching and teeth whitening. White is the most common color of the automobile as it

is the cheapest to produce, also the cheapest to insure. Don't buy a red Porsche. White cars are statistically supported as being safely driven cars. Red cars are statistically supported as being the most dangerously driven. The most dangerous car in America must be the little red Corvette. The Popemobile is painted white and made by Mercedes-Benz.



Greek marbles from early BC were originally believed to be pure monochromatic stone carvings. White alabaster and marble became our picture of classical beauty. The Western tradition of sculpture began in Ancient Greece, and was always found white. What happened when people began unearthing all of these images of original garish painted forms in yellow, blue, and red? An uproar to be disputed for centuries. Ultraviolet light confirmed it to be true: our image of classical beauty is false. The power of the white marble image shattered by the garish cartoon they actually were centuries ago. However, the bare surface of these masterpieces that were the building blocks of all masterpieces known will forever be white in our minds. Classical beauty and classical sculpture are synonymous and synonymously white. If we restored Kouros to its original form, we may have seen the Louis Vuitton Multicolore Monoprint much earlier.



Whiteness is encoded with a contradictory image responsible for both terrorizing and soothing the masses. In keeping true to the laws of binaries, what is found in nature is both “natural” and “unnatural”. The beginning of the Fibonacci sequence is zero. With white comes all of the connotations of goodness and comfort, but also what is damned and unsettling. A white carved slab is the perfect embodiment of whiteness and our enigmatic relationship to it, as whiteness marks the final place of rest: a gravestone. In the natural world, a rare/common recessive gene is albinism, a name originating from the term albus (plain white, not better candidus white). What can be more damning to a living creature on earth than to be born void of its evolutionarily earned identifying sequence? Albinism meant certain death in society and the animal kingdom. Whiteness here is an absolute hindrance on fulfilling one’s proper destiny among kin/flock/etc. due to a simple lack of camouflage from predators. Albino humans on the other hand are killed in some societies because they are seen as being cursed and intrinsically feared, or quite the opposite seen as possessing special powers used in medicine or witchcraft as cure. Moby Dick’s chapter 42, The Whiteness of the Whale, examines this predicament of the simultaneity of white as the summing all things both good and bad. Ishmael runs through the list of things that present whiteness, especially with regard to the mariner tradition.





Perhaps the most poignant observation is that whiteness represents void and what is virtually unknown. The image of death is entering the void, the great white unknown, the infinite expanse — entering the “light” which is concurrently operating as the dark “lights out” end all be all of existence. The after-life is the absence of all things and yet also the ultimate sublime occurrence of everything you could ever want or need. What is sublime seems as though it should exist very far away from death, but only for a split second. What better than white to represent the endgame of all desires?



Ascending as Descent: Black and White

Black and White is used in the design and fashion world as a way to always look effortlessly modern and timeless. Karl Lagerfeld approves. In a world persisting with color it implores you to choke up on the bat, tighten the reins, and blow out the candles. Klaus Biesenbach claims to be allergic to clutter and has a completely white apartment- even food packages and his microwave are painted white. White chocolate

was first created in 1930 by Nestle. Chocolate turns grey when the moisture inside of it evaporates and the sugar crystals are left behind on the visible surface. Blk water is an expensive water containing a combination of fulvic acid, antioxidants, and supplements derived from 80 million year old “organic matter”. Black is often associated with power and authority, so it makes sense that Kotex would package their new line of tampons titled a liberating “U” in a black package. Steve Jobs is another notable obsessively minimalist designer who jammed a flag into the forehead of white in terms of brand identity.



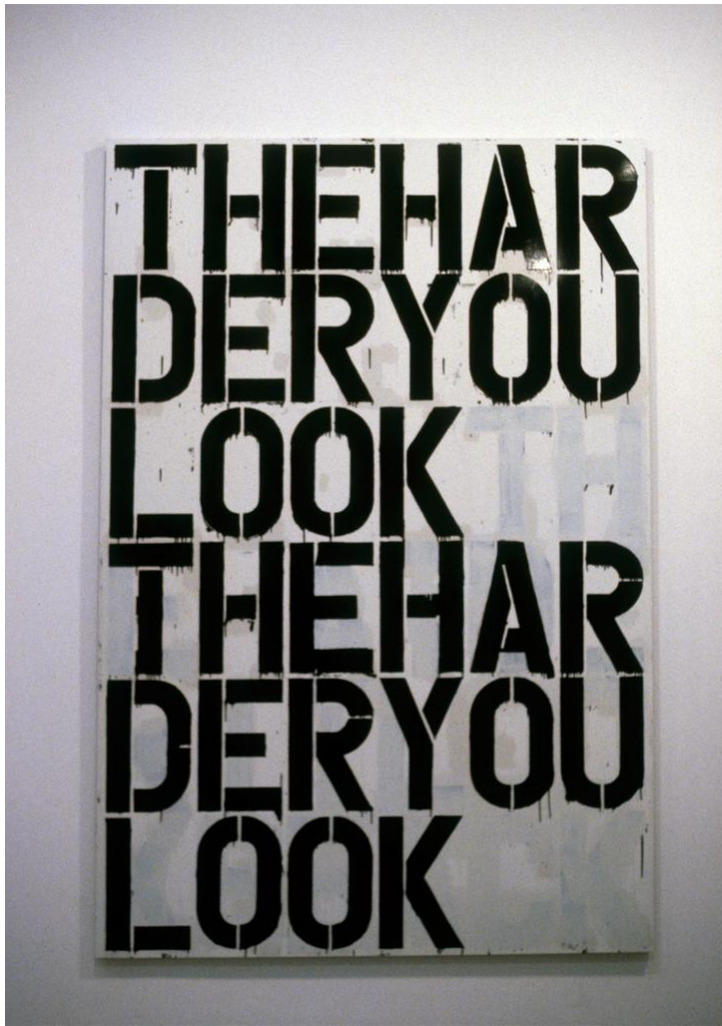
The earliest computer monitors and television screens exhibited a black and white screen. When colored screens were first introduced to the interface community there was no clear function of this decorative feature. From a cognitive standpoint a colored

monitor did not offer superior data, but it did offer more pleasure. The days of black and white television were numbered too.

When phosphors of these screens do not emit light the display appears black. When the screen displays white, it means all of the phosphors are active, emitting a light with the same relative intensity as sunlight. It was only a matter of time before color TV became the ultimate status symbol. Since then other interesting characteristics have come to define a family's economic standing like the physical shape and size of your TV. If your TV is as skinny as your pants it can be hung on the wall like a painting. Regardless of how old or new a TV is, electromagnetic noise can magically take over your display with a sequence of white dots called "snow". When TV "snow" comes through on British receivers it is often referred to as "ant soccer", as it presents an image of black flickering dots on a white screen.







The whitest place on Earth is the Antarctica as it is covered in snow and experiences six months of 24-hour daylight due to its position on the globe. Antarctica is a continent whose surface is made up of ice, 90% of which is roughly 1.2 miles thick. The Marianna Trench is the blackest place on Earth as

no light is able to penetrate that depth of the Pacific Ocean. In the deepest darkest parts of the ocean living creatures rely on falling sustenance from upper levels of the water column. Falling bits of organic matter consumed in the Bathypelagic (midnight) zone is referred to as marine snow. Marine snow is mostly made up of dead or dying animals, fecal matter, soot, and dust. Some things that die and descend to the ocean floor are too big to be considered snow flakes. A whale fall is the carcass of a whale that has reached the Bathypelagic zone (3,300-12,999 ft) or even the Abyssopelagic zone (13,000-20,000 ft). It has been estimated that at any given moment there are 690,000 whale falls in various stages of decomposition every 3.1-7.5 miles on the ocean floor. A whale mass-grave of 40 belly up whale remains were uncovered in Chile in 2010. This must be a marine avalanche.

“Black and White” can be a euphemism for a bivalent relationship involving two concepts clearly defined as opposites, similar to “oil and water”. Black and white as in the non-euphemism-Michael-Jackson-Sammy-Sosa also involves two concepts clearly defined by opposites. What exactly makes them opposites? They are opposing positions on the color spectrum. These positions don’t clearly define one or the other as being thesis or antithesis, as Newton and Goethe would have agreed to disagree. Goethe found that color was not produced by light but produced by dark. In his terms, color relies on the presence and absence of light rather than light alone. Darkness as an essential part of light is supportive material for some of the how’s and why’s of instantiated/co-instantiated relationships. This basic model of light and dark becomes a material representation of laws applicable to everything. One classical image is

contemplating what quantifies black and white. Black and white: a simple image of light being present and light being absent. The black and white checkerboard pattern is waved at racecar drivers to signify the end of a race. The first black and white checkered soccer ball was created in 1950 in order to be more visible on black and white television.



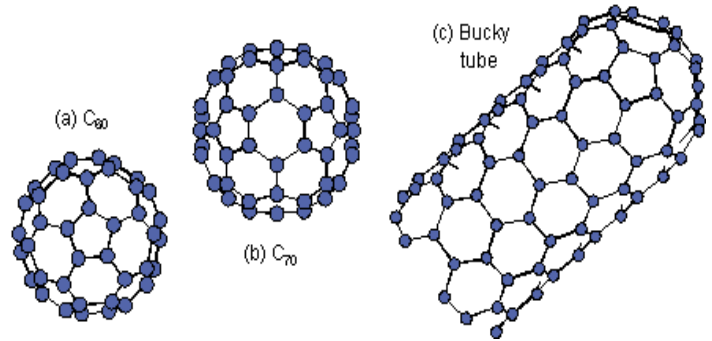


Racially speaking, what happened before black and white was black became white. Pale skin, the lack of melanin, was an adaptation to an absence of light. In humans, this absence of light was due to the Ice Age 6,000-12,000 years ago. That's a Sammy Sosa black and white. That is also a Michael Jackson black and white, while simultaneously being Michael Jackson "Black or White" (1991). Orcas are thought to have black backs to blend in with the darkness of the water

while viewed from the sky and white bellies to blend into the light sky when viewed from the darkness below in the water.

White stone monuments, memorials, and gravestones are shorthand for an image of an idealized antiquity. The contemporary repetition of the stone white monument is an illustration of a mortal understanding of the immortal and what is considered timeless. Stone treated as a cartoon stand in for eternal. This shallow understanding of permanence seems to overlook the fact that everything dies-even stone. We continue to carve away at stone as a gesture to immortalize the dead to assure suspended animation. We carve stone in the shape of stone and engrave names and dates on them to mark the resting place of friends and family. After the tidal wave hits or the volcanic ash buries the town, a stone plaque will remain. Monumental memorials carved from marble or granite are usually hollow to save money. The inconvenience of immense weight is capped while still showboating the illusion of rock. The Martin Luther King, Jr. memorial in D.C. is a 30 foot white granite monument illustrating a narrative of a symbolic emergence of his figure as a central slice titled "Stone of Hope" removed from the center of a giant boulder titled "Mountain of Despair". The final image is a monochromatic white imitation of stone made out of stone. Meaning at some point somewhere men and machines mined chunks of granite from the natural world and shaped them into rectilinear blocks for transportation and building convenience, only for these particular 34 blocks to be stacked like a cone and re-carved into the shape of a naturally formed rock. No one seems to question the ethics of erecting hollow white monuments. What would a memorial to memorials look like? Probably like "Mountain of

Despair” before the metaphorical perseverance of “Stone of Hope”: i.e. stone carved into the shape of stone. If humanity survives the sun becoming a red giant what will monuments to the sun look like? Gigantic marble marbles? Hollow spheres made from laboratory quarries in Buckyball shaped space stations?



The Real as Virtual

Virtual was once simply defined as that which is as if but not so in fact. In 1521 Martin Luther was prosecuted for heresy when he dared to call the Eucharist only “virtually” speaking the body and blood of Christ. Virtual is not opposed to real, but it is only in opposition to actual. The theoretical question of what constitutes virtual has become further complicated by recent leaps and bounds of technological advancement. Virtual reality in a digital realm is not technically considered virtual reality, it is considered artificial reality as it has been actualized. Robots are not called virtual intelligence, as it has been actualized and is referred to as artificial intelligence.



When man wants an actual tan he now has three options. He can go outside and lie in the sun, lie in a tanning bed, or spray on a tan from an aerosol can. All three outcomes will successfully result in darker skin. Of these three methods only two require tanning oil as the third performs simultaneously as tanning oil and the tan itself. Some people don't have a need to go tanning as it is a natural result of their geographic location or race. The desire to have tan skin can be seen as the opposite end of the whitening spectrum. As we already know, pure reason does not have insight into reality. Our own mental faculties shape our experiences, not reason. Why do people like baby carrots so much? Baby carrots are a curiously sadistic snack in some ways. We enjoy most things that are babies as they are cute and delicious. Baby carrots are a beautiful lie. From an agricultural and economic standpoint there would be little to gain as a farmer to interrupt a carrot from fully developing into a large adult carrot. Baby carrots are fully grown adult carrots that have been deemed unappetizing and too ugly for consumption. Deformed adult carrots are sculpted into more pleasurable shapes then sold as baby carrots. Consumers have a history of appreciating baby things, so naturally simulated baby carrots would prove a genius solution to the land of matured misfit carrots. The level of sophistication in simulations we create now reaches beyond fiberglass castles in Disneyland and baby carrots.

A CyberSkin dildo is real phallus, but it is not an actual phallus. A RealDoll is probably hotter than your wife, but you can't take her out to dinner and a movie. Simulating intercourse with a RealDoll isn't actual intercourse, but it is real masturbation. The thorax as the anti-head is a phrase that is both metaphorical and actual. An abdomen

performs the visible bodily functions like digestion, whereas the critical operations of the brain are to a degree mysterious and invisible. A phantom limb is virtual but not actual.

The first galvanic corpse to be reanimated by an electric current was in 1803. The body flailed its arms and legs, opened and closed its eye, and smiled and frowned. In the 1940's Soviets galvanized dog heads and tickled their faces with feathers to find dog heads to be equally as receptive. Though these bodies are actual and able to perform and respond to stimuli as real living thing, it is a hologram. People often keep the bodies of their loved ones with them secretly at home, as it can be difficult to accept the loss of companionship. In Michigan 2010 a man's body was discovered 18 months post-mortem propped in a recliner wide eyed as if to be watching his television the television his girlfriend kept on in front of him. In 2004 a Vietnamese man dug up his wife's cadaver to bring home for him and his children to play house with. As is common in many of these DIY home reanimation projects he covered her skin with clay and plaster and painted it to resemble a cartoon version of his beloved wife. When authorities discovered the dead doll body, the husband explained that he shared a bed with the body every night and their children always gave their mom a goodnight kiss before bed. Carl Tanzler, a respected radiologist, was found with his girlfriend's cadaver whom he had been living with for more than seven years. Similarly, he had reconstructed her mummified corpse with wax, piano wire, and a poorly painted face. Tanzler wanted more than just an inanimate sculpture to sleep next to, so he retrofitted her pelvic cavity with a tube for copulation. Grecian contrapposto was intended to achieve the perfect like-ness of man humanized in the godliest of forms: sculpture. In one alteration to a

gesture as simple as stance, marble statues of man could simultaneously become both more human and more godlike. Relief sculpture turns a two-dimensional surface into an actual three-dimensional surface through the carving away of material. Two dimensional when asked only to behave as an image of a three-dimensional space and not perform as an actual three-dimensional space exists as drawing or painting.



image 4 of 5

Elena_RD2_C1_4

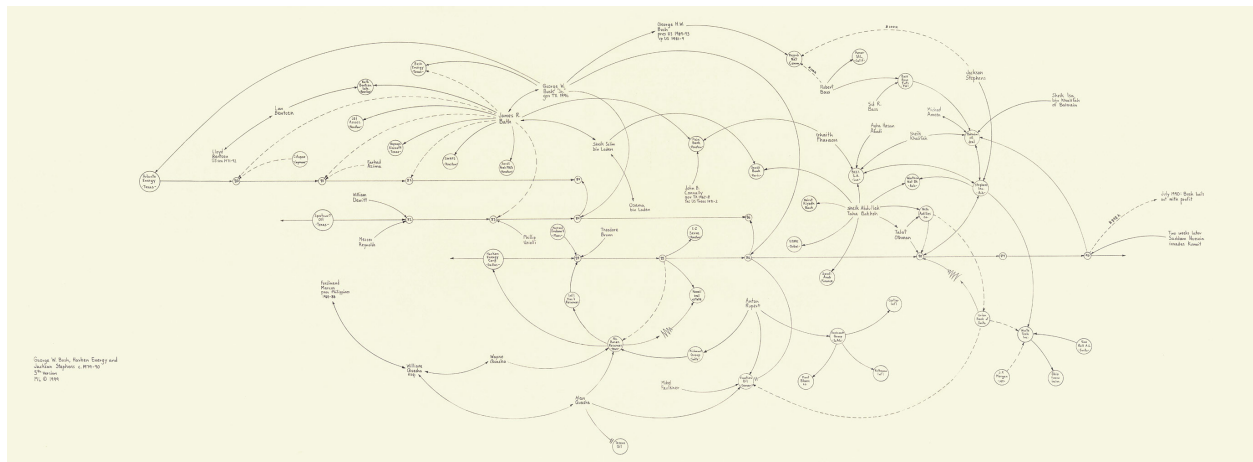


Amor Fati as Self-fulfilling prophecy

The formula for greatness is the love of fate. Before understanding what characteristics define myth or prophecy and how they distinguish themselves from one another it may be helpful to identify what exactly is phenomenon. Under a philosophical model the argument is a timeless subject-object argument which is more concerned with consciousness and experience. A scientific model of phenomena is able to reach beyond the logical observable world of appearances to explore unseen occurrences but also often sticks to observable occurrences. The classical Platonic noumenon is the Grecian counter to phenomenon in that it is defined as an occurrence that exists and does not exist as it is beyond the ability of sense.

A noumenal objective world consists of a view from both nowhere and everywhere: a priori and posteriori on parallel train tracks which run surprisingly near one another at accessible speeds. A myth is usually valued as being a true/false occurrence of the remote past, a prophecy that predicts the future. Both prophecy and myth are intertwined in a codependent love affair. These things will by definition perpetually become one another forever. A prophecy is always a myth and a myth is always a prophecy. A myth is a prophecy until it becomes a myth and a prophecy is a myth until it becomes a prophecy. If an object relies on its definition given by the subject then the subject relies on its definition given by the object as well. Myths and prophecies are

simultaneously occupying a territory of phenomenon and noumenon because they are both with and without the use of the senses.



The recent appearance of the entirely white Orca, affectionately named Iceberg, has squashed the belief that Orcas are always black and white. The existence of white Orcas was never even a myth because the thought didn't exist. The appearance of a white Orca came as a surprise, much like the appearance of the black swan. A black swan is a metaphor and literary reference to a Latin expression first appearing in the early 1st century AD. When the expression was coined the black swan was thought to not exist. Rather it served as a metaphor for how fragile belief systems can be easily shattered once an opposing piece of logic presents itself. The occurrence of the black swan has forever altered the belief that swans are white.

The black swan is the mascot for the black swan theory. The motif of the black swan is now shorthand for any event that is a surprise and proves to be disproportionately significant compared to the impact of the predictable and expected white swan event. What makes black swan events so fascinating is their power. They are game changers.

Besides being unpredictable by nature they are beyond any realm of any computable science and always exceed any perceivable expectation. When black swan events happen the repercussions are inherently inconceivable, completely beyond what we are capable of comprehending. Laws of improbability are unaccounted for in risk mitigation programs. 9/11 is a popular example of a black swan event.



To propose 9/11 as a black swan event is both a denial and suggestion of the likelihood of this occurrence. So it goes that an event possessing qualities of great improbability will also possess qualities of great probability. The first recorded occurrence of aircraft piracy or hijacking took place in 1931, and since then there have been XXXXX leading up to 9/11. Does this make hijacking a regular occurrence? There was precisely one terrorist attack on WTC before 9/11. Is one occurrence enough to define WTC attacks as being a regular occurrence? The occurrence of an attack immediately alters the statistical likelihood of future attacks. Studies have pointed to a kind of contagiousness spawned from the increased proliferation of media coverage on events possessing a certain level of devastation. For example, school shootings have become horribly routine since the first 1979 rampage of 16 year old "I just don't like Mondays" Brenda Spencer. Copycat suicide is a phenomenon to first appear as Werther Effect after the publishing of Goethe's Sorrows of Young Werther, and later more well known examples include Marilyn Monroe and Kurt Cobain. One can imagine that at least one designer or artist on the planet probably killed themselves after the image of the suicides of Alexander McQueen or Mike Kelley. School shootings have evolved to become a social meme. The instant a moment occurs is the instant that moment becomes definitively probable to recur. These things are categorically routine social phenomenon defined by their probability but equally and simultaneously exist as coincidence or highly unlikely.

Simultaneous is a synonym for contemporary and is defined as happening or existing at the same time. In 2001, Porsche produced 27,275 911's. This means on average there were 102.924528 911's produced on 9/11/2001. This is a good example of events which

may be paralleled causally or acausally. A Jungian synchronicity maintains that it is equally probable that these types of occurrences are a meaningless coincidence and meaningfully connected.

The Global Consciousness Project began in 1998. It is the use of a machine to generate random number sequences as a hypothetical measuring tool. The hope was that this unbiased measurement had the potential to reflect a collective consciousness shared by the world. The data accumulated by this program showed that the generator though designed to behave randomly no longer behaves randomly once biases are imposed. In a context where great mental coherence of a large enough group of people is occurring in the presence of the number generator, the random sequences generated are no longer random and begin to behave orderly. Originally researchers measured small events like group meditation sessions to gauge the integrity of their hypothesis. Two examples of bigger foreseeable events widely covered by the media are the O.J. Simpson trial verdict and Princess Diana's funeral. Again, when reviewing the number sequences generated during these events, scientists found that the sequences reflected significant deviation from random to ordered as if to mirror the world-wide limelight. When there is a great level of attention placed on any given focal point by large swaths of the population the number sequences become focused too. Eventually after realizing significant events would occur that scientists at Princeton could not predict, a bunch of scientists from all over the world agreed to keep these random number generators running 24-7. Sure enough, on September 11, 2001 a huge event took place, which would be measured by approximately 27 machines. These machines proved with unmistakable evidence that the randomness of the number systems was becoming

orderly 3-4 hours before the event took place, essentially predicting the devastating occurrence. A great variety of data is collected- political events, tsunamis, celebrity deaths- etc. All shapes and colors of unexpected things accumulating to a now composite of over 200 events proves that the odds against chance are 1,000,000:1. This is proof of a collective human mind capable of performing as a clairvoyant predicting mechanism in the future, which has probably been performing this task unbeknownst to civilization for a long time.

The structure of time is what keeps everything from happening all at once, but synchronicity suggests that these events are, in some capacity, concerned with one another.



Image List (in order of appearance)

Jeff Koons, *Made In Heaven*, 1989

Jeff Koons, *Three Ball 50/50 Tank* (Two Dr. Jay Silver Series, One Wilson Supershot), 1985

Screenshot: Man buried in a plexi-glass box seated on Harley, 2014

Dirk Skreber, *Untitled (Crash 1)*, 2009

Screenshot: Fatal car accident

Jimmie Durham, *Still Life with a Stone and Car*, 2012

Screenshot: Paul Walker's fatal car accident, 2014

Robert Longo, *Untitled (Ulysses)*, 2009

Frederic Edwin Church, 1864 Installation view of *The Heart of the Andes*, 1859

Robert Smithson, *Rocks and Mirror Square*, 1969-71

Screenshot (Series of 4): Greenboots Mt. Everest hiker

Doug Aitken, *Fountain (Earth Fountain)*, 2012

Dan Fischer, *Bird in Space*, 2013

Screenshot (Series of 4): Minute Maid juice box faces

Ashley Bickerton, *Seascape: Floating Costume to Drift for Eternity I (Armani Suit)*, 1991

Screenshot: James Brown's funeral, with Michael Jackson

Eric Yahnker, *Hit It n Quit It!*, 2009

Screenshot: James Brown's funeral, with Michael Jackson, Al Sharpton Jr., Jesse Jackson

Screenshot: Michael Jackson's funeral

Screenshot: Live broadcasting of Michael Jackson's funeral

Screenshot: Grey gloved hand with Mercedes Benz hood ornament

Screenshot: Detail of Raphael's *The School of Athens*, Michelangelo as Heraclitus

Screenshot: Opossum playing opossum

Richard Artschwager, *Mirror*, 1988

Tom Wesselmann, *Still Life with Liz (Steel Cut-out)*, 1992

Screenshot: Advertisement for free obj. files of rocks

Screenshot: Google image search result for Tie Dyed T-Shirts

Felix Gonzalez-Torres, *Untitled (Portrait of Ross in L.A.)*, 1991

Rachel Whiteread, *Ghost*, 1990

Karl Haendel, *Lego White House*, 2012

Christine Navin, *Sprayed Line of Graphite*, 2013

Augustus of Prima Porta, 1st Century AD

Screenshot: Painted replica of Augustus of Prima Porta

Screenshot: Painted replica of a torso from The Acropolis, 6th Century BC

Screenshot: Louis Vuitton Monogram Multicolore Speedy 30

Screenshot: A still from Michael Jackson's manslaughter trial, 2011

Haim Steinbach, *Bel canto*, 1987

Screenshot: Blk. advertisement

Terence Koh, *Captain Buddha*, 2008

Haim Steinbach, *Five 1*, 2007

Eric Yahnker, *Poem #2 (LL Bean/LL Cool J)*, 2012

Christopher Wool, *Untitled*, 2000

Adam McEwan, *Fountain*, 2009

Felix Gonzalez-Torres, *Untitled (Perfect Lovers)*, 1991

Screenshot: Pope Benedict XVI inside the Popemobile, 2012

Screenshot: Gold Touch Marlboro international variety cigarette packaging 2011

Screenshot: The Martin Luther King, Jr. Memorial with pedestrian

Trisha Donnelly, *Untitled*, 2008

Screenshot: Karl Lagerfeld

Screenshot: Diagrams of molecular formations of Fullerene, Buckyball and Bucky Tube

Gabriel Orozco, *Balon*, 2001

Screenshot: Lord Montagu, Liberace, Scott Thorson and Michael Jackson, at Beaulieu, 1981

Screenshot: The body of Carl Tanzler's girlfriend

Screenshot: RealDoll2

Screenshot: Sammy Sosa 2013

Screenshot: Computer rendering of Salvador Dali's *Dream Caused by the Flight of a Bee Around a Pomegranate a Second Before Awakening*

Screenshot: Michael Jackson resting in his hyperbaric chamber, 1986

Mark Lombardi, George W. Bush, Harken Energy, and Jackson Stephens c. 1979-90
5th Version, 1999

Screenshot: Still from Michael Jackson's music video Will You Be There, 1993

Screenshot: Citing of the Iceberg the white Orca off of the north-east coast of Russia,
2010

Doug Aitken, End, 2012

Bibliography

Abbott, Edwin Abbott. *Flatland a Romance of Many Dimensions*. Champaign, Ill.: Project Gutenberg, 1992. Print.

Adorno, Theodor W., and J. M. Bernstein. *The Culture Industry: Selected essays on Mass Culture*. London: Routledge, 2001. Print.

Badiou, Alain, and Alberto Toscano. *Handbook of Inaesthetics*. Stanford, Calif.: Stanford University Press, 2005. Print.

Badiou, Alain, and Oliver Feltham. *Being and Event*. London: Continuum, 2007. Print.

Baudrillard, Jean. *Simulacra and Simulation*. Ann Arbor: University of Michigan Press, 1994. Print.

Baudrillard, Jean. *Symbolic Exchange and Death*. London: Sage Publications, 1993. Print.

Belke, B. When a Picasso is a “Picasso”: The Entry Point in the Identification of Visual Art; Leder, H. ; Harsanyi, G. ; Carbon, C.C. *Acta Psychologica*, 2010, Vol.133(2), pp.191-202 [Peer Reviewed Journal]

Benjamin, Walter. *The Arcades Project*

Brumbaugh, Robert S.. *Unreality and time*. Albany, N.Y.: State University of New York Press, 1984. Print.

Buskirk, Martha. *The Duchamp Effect: Essays, Interviews, Round Table*. Cambridge, Mass. [u.a.: The MIT Press, 1996. Print.

Butterfield, Bruce. “Designing the Future” Chapter in American Society of Association Executives book *Professional Practices in Association Management*.

Chipp, Herschel Browning, Peter Howard Selz, and Joshua Charles Taylor. Theories of modern art: a source book by artists and critics. Berkeley: University of California Press, 1968. Print.

Danto, Arthur Coleman. After the End of Art: Contemporary Art and the Pale of History. Princeton, N.J.: Princeton University Press, 1997. Print.

Descartes, René, and Stephen Voss. The Passions of the Soul. Indianapolis: Hackett Pub. Co., 1989. Print.

Descartes, René, and David Weissman. Discourse on the Method and, Meditations on First Philosophy. New Haven: Yale University Press, 1996. Print.

Descartes, René. Description of the Human Body. Charlottesville, VA: InteLex, 200. Print.

Delhaes, Pierre. Graphite and Precursors. Australia: Gordon & Breach, 2001. Print.

Dudenhoeffer, Larrie. The Faustian Cyborg: Technology, Subjectivity and the Spirit of Silent Comedy in Stanley Kubrick's The Shining. Interactions: Studies in Communication & Culture, 2011, Vol.1(3), pp.351-368

Easton, Rowena Easton. The Neo Futurist Manifesto

Eidt, Jacob – Ivan. Aesthetics, Opera, and Alterity in Herzog's work.(Werner Herzog's 1982 film 'Fitzcarraldo')(Critical essay) CLCWeb: Comparative Literature and Culture, March, 2012, Vol.14(1) [Peer Reviewed Journal]

Farrell, John C.. Freud's Paranoid Quest Psychoanalysis and Modern Suspicion.. New York: NYU Press, 1996. Print.

Fennis, Bob M. You are What you Wear: Brand Personality Influences on Consumer Impression Formation; Pruyn, Ad Th. H. Journal of Business Research, 2007, Vol.60(6), pp.634-639 [Peer Reviewed Journal]

Freud, Sigmund. *Psychopathology of Everyday Life*;. New York: New American Library, 1951. Print.

Freud, Sigmund, and Joan Riviere. *A General Introduction to Psychoanalysis*. Garden City, N.Y.: Garden City Pub. Co., 1943. Print.

Goethe, Johann Wolfgang von. *Goethe's Color Theory*. New York, Van Nostrand Reinhold, 1971

Goethe, Johann Wolfgang von. *The Sorrows of Young Werther*. London, England: Penguin, 1989. Print.

Goethe, Johann Wolfgang von, and Jean Lacoste. *Faust*. Paris: Bartillat, 2009. Print.

Gubser, Michael. *Time's Visible Surface: Alois Riegl and the Discourse on History and Temporality in fin-de-siècle Vienna* Detroit : Wayne State University Press, 2006

Harnden, Toby. *Stone's 9/11 is Conventional, but Still Insulting*.("World Trade Center", movie production)(Oliver Stone) *Spectator*, August 26, 2006

Harrison, Charles, and Paul Wood. *Art in Theory, 1900-2000: an anthology of changing ideas*. [New ed. Oxford, UK: Blackwell, 2003. Print.

Hawking, S. W.. *A Brief History of Time: From the Big Bang to Black Holes*. Toronto: Bantam Books, 1988. Print.

Hegel, Georg Wilhelm Friedrich. *Aesthetics: Lectures on Fine Art*. Oxford: Clarendon Press, 1975. Print.

Hegel, Georg Wilhelm Friedrich, Arnold V. Miller, and J. N. Findlay. *Phenomenology of Spirit*. Oxford [England: Clarendon Press, 1977. Print.

Heidegger, Martin. *Being and Time*. New York: Harper, 1962. Print.

Jung, C. G., and Marie Franz. *Man and His Symbols*. Garden City, N.Y.: Doubleday, 1964. Print.

Kapferer, Jean-Noël. *Abundant Rarity: The key to Luxury Growth* *Acta Psychologica*, 2010, Vol.133(2), pp.191-202 [Peer Reviewed Journal]*Business Horizons*, 2012, Vol.55(5), pp.453-462 [Peer Reviewed Journal]

Kerouac, Jack. *On the Road*. New York: Viking, 1997. Print.

Klein, Caroline "Futuristic: Vision of Future Living"

Kubler, George. *The Shape of Time: Remarks on the History of Things*. New Haven: Yale UP, 1962. Print.

Lacan, Jacques. *The Four Fundamental Concepts of Psycho-analysis*. London: Karnac, 2004/1977. Print.

Lin, Ching-Hung. *Medial Frontal Activity in Brand-Loyal Consumers* Tuan, Hsu-Ping ; Chiu, Yao-Chu *Journal of Neuroscience, Psychology, and Economics*, 2010, Vol.3(2), p.59-73 [Peer Reviewed Journal]

Luchte, James. *Heidegger's Early Philosophy The Phenomenology of Ecstatic Temporality*

Marchant, Brent. *Kubrick's Odyssey: Secrets Hidden in the Films of Stanley Kubrick*. Pt. 1: *Kubrick and Apollo Library Journal*, Feb 15, 2012, Vol.137(3), p.71(1)

McDonagh, Deana. *Design and Emotion : The Experience of Everyday Things* *International Conference on Design and Emotion* (3rd : 2002 : Loughborough University) London ; New York : Taylor & Francis, 2004

McLuhan, Marshall. *The Medium Is the Message*. Corte Madera: Gingko Pr., 2005. Print.

Marcum, James A. *The Nature of Light and Color: Goethe's "Der Versuch als Vermittler" versus Newton's Experimentum Crucis Perspectives on Science*, 2009, Vol.17(4), pp.457-481 [Peer Reviewed Journal]

McNab, Chris. *Special Forces Survival Guide: Wilderness Survival Skills From the World's Most Elite Military Units*. Berkeley, CA: Ulysses Press, 2008. Print.

Nusselder, Andre. *Interface Fantasy a Lacanian Cyborg Ontology*. Cambridge, Mass. : MIT Press, 2009

Pagni, Fabio; Di Bella, Camillo ; Ronchi, Susanna ; Leone, Biagio Eugenio *The Black Color in Pathology International Journal of Surgical Pathology*, 2011, Vol.19(3), pp.346-7 [Peer Reviewed Journal]

Plato. *Republic: The Allegory of the Cave*.

Plato. *Protagoras and Meno*

Sartre, Jean, and Arlette Sartre. *Critique of Dialectical Reason*. London: Verso, 1991. Print.

Sartre, Jean-Paul. *Nausea*. London: Penguin, 1963. Print.

Schacht, Richard. *Hegel and After; Studies in Continental Philosophy between Kant and Sartre..* Pittsburgh: University of Pittsburgh Press, 1975. Print.

Schopenhauer, Arthur, and E. F. J. Payne. *The World as Will and Representation*. New York: Dover Publications, 1966. Print.

Spinoza, Benedictus de, and William Hale White. *Ethic: Demonstrated in Geometrical Order and Divided into Five Parts, Which Treat (1) of God; (2) of the nature and origin of the mind; (3) of the nature & origin of the affects; (4) of human bondage, or of the strength of the affects; (5) of the power of the intellect, or of human liberty..* 4th ed. London: H. Frowde, 1910. Print.

Stibel, Jeffrey M. *Categorization and Technology Innovation Pragmatics & Cognition*, 14, 2, 343-355(13) [Peer Reviewed Journal] 2006

Svendsen, Lars Fr. H.. *A Philosophy of Boredom*. London: Reaktion Books, 2005. Print.
Taleb, Nassim Nicholas. *The black swan: the impact of the highly improbable*. Rev. ed. S.I.: Allen Lane, 2011. Print.

Teichert, Thorsten. Tacit Meaning in Disguise: Hidden Metaphors in New Product Development and Market Making; von Wartburg, Iwan ; Brateman, Russell Business Horizons, 2006, Vol.49(6), pp.451-461 [Peer Reviewed Journal]

Wang, Ya-huei .Archetypal Anxieties in Stanley Kubrick's The Shining K@ta : a Biannual Publication on the Study of Language and Literature, 2011, Vol.13(1), p.112

Warhol, Andy. Andy Warhol: [Cars and Business Art] : Commissioned Art by Robert Longo, Simone Westerwinter, Mathis Neidhart : interviews with John M Armleder, Peter Halley, Sarah Morris. Stuttgart: DaimlerChrysler AG, 2002. Print.

White, Hayden V.. Metahistory: The Historical Imagination in Nineteenth-Century Europe. Baltimore: Johns Hopkins University Press, 1973. Print.

Wilson, Daniel H., and Richard Horne. Where's My Jetpack?: A Guide to the Amazing Science Fiction Future That Never Arrived. New York: Bloomsbury USA :, 2007. Print.

Yiassemides, Angeliki. Time and Timelessness Temporality in the Theory of Carl Jung Hove, East Sussex ; New York, NY : Routledge, 2014

Zambrana, Rocío Hegel's Logic of Finitude Continental Philosophy Review, 2012, Vol.45(2), pp.213-233 [Peer Reviewed Journal]

Zizek, Slavoj. What Can Psychoanalysis Tell Us About Cyberspace? Psychoanalytic review, 2004, Vol.91(6), pp.801-30 [Peer Reviewed Journal]